N.H.). He follows this in bars 72–75 with a four-bar chromatically descending run, alternate picked, that cascades down across all six strings in an eighth-note triplet rhythm, with four different notes fretted on each string (use all four fretting fingers). Keeping the triplet rhythm going, in bar 76 Mustaine segues into an ascending run, moving back across the strings and using notes from the E minor pentatonic scale (E G A B D) and E Phrygian mode (E F G A B C D), followed in bars 81–85 by a "triple-picking" lick based on E Aeolian (E F♯ G A B C D). He finishes the solo in bars 86–90 with a chromatically ascending *tritone* lick on the top two strings that culminates with a screaming high bend on the guitar's highest note, which he shakes to create a bold vibrato effect. Use your ring and index fingers to walk up the fretboard to the 22nd fret, and reinforce the ring-finger bend with the middle finger.

The song features more *chromaticism* in the second interlude (section H) in the form of a half-time single-note bass riff that crawls along the first five frets on the bottom two strings. Use upstrokes to accent the descending notes on the A string, and shift your fret hand as needed between second and first positions. *—Andy Aledort*

4 "Down On the Corner"

Creedence Clearwater Revival

"DOWN ON THE CORNER" is one of the many hit songs recorded by this immensely popular Sixties-era roots-rock band, led by singer and guitarist John Fogerty. The song kicks off with a unison line played in tandem by electric guitar and bass, octaves apart. This syncopated riff is based on C major pentatonic (C D E G A) and is built from 16th-note upbeat accents. At bar 5, the lick modulates up a fourth, to F, before returning to C. When playing this riff—either by yourself or with a bass player or full band—tap your foot squarely on each downbeat and strive for rhythmic precision and clarity along with a funky, bluesy feel.

This eight-bar intro figure serves as the song's verse riff and is joined by a complementary second guitar (Gtr. 2), which enters at bar 11 and strums major barre chords in syncopated 16th-note rhythms. When playing this part (labeled *Rhy. Fig. 1*), try to keep your pick-hand loose and strum the strings lightly, using a down-up-down-up 16th-note pendulum strumming motion. The chorus section is built from similar strumming patterns that follow the F-C-G-C chord progression.

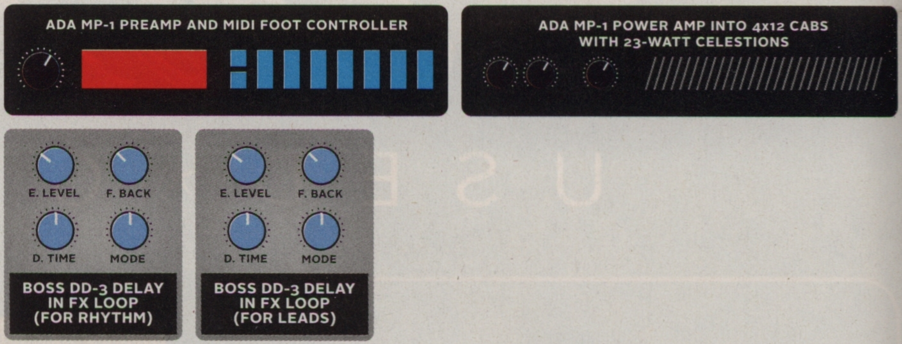
The song's instrumental break (section E) features a harmony part to the single-note intro riff, with Guitar 2 playing mostly in thirds and fourths above Guitar 1. If you're playing the song without a second guitarist, you could combine and consolidate both parts on one guitar. *—Andy Aledort*

PEDAL AND AMP SUGGESTIONS

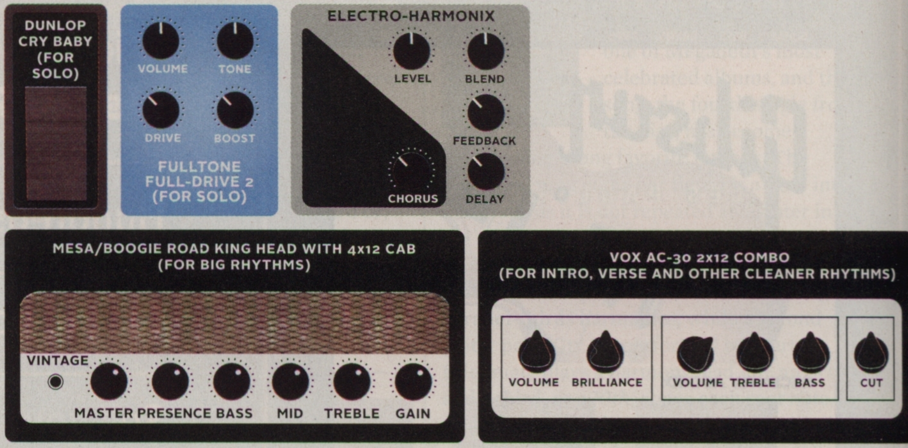
BY PAUL HANSON (*paulhanson.net*)

SIGNAL PATH FLOWS FROM LEFT TO RIGHT

1 "GET THE FUNK OUT"

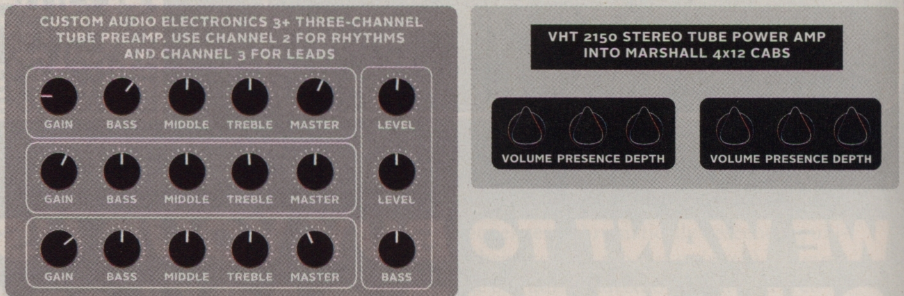

ADA MP-1 PREAMP AND MIDI FOOT CONTROLLER
ADA MP-1 POWER AMP INTO 4x12 CABS WITH 23-WATT CELESTIONS
E. LEVEL
F. BACK
D. TIME
MODE
BOSS DD-3 DELAY IN FX LOOP (FOR RHYTHM)
E. LEVEL
F. BACK
D. TIME
MODE
BOSS DD-3 DELAY IN FX LOOP (FOR LEADS)

2 "ROPE"

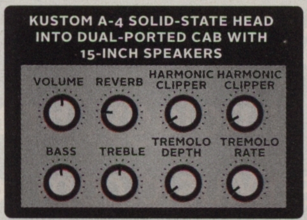

DUNLOP CRY BABY (FOR SOLO)
VOLUME
TONE
DRIVE
BOOST
FULLTONE FULL-DRIVE 2 (FOR SOLO)
ELECTRO-HARMONIX
LEVEL
BLEND
FEEDBACK
CHORUS
DELAY
MESA/BOOGIE ROAD KING HEAD WITH 4x12 CAB (FOR BIG RHYTHMS)
VINTAGE
MASTER
PRESENCE
BASS
MID
TREBLE
GAIN
VOX AC-30 2x12 COMBO (FOR INTRO, VERSE AND OTHER CLEANER RHYTHMS)
VOLUME
BRILLIANCE
VOLUME
TREBLE
BASS
CUT

3 "SWEATING BULLETS"

Use an Alesis Quadraverb set for flanging at the top of the solo and the breakdown at 3:38. Use a Yamaha SPX900 set for a delay effect on the solos and the unison bends during the choruses.


CUSTOM AUDIO ELECTRONICS 3+ THREE-CHANNEL TUBE PREAMP. USE CHANNEL 2 FOR RHYTHMS AND CHANNEL 3 FOR LEADS
GAIN
BASS
MIDDLE
TREBLE
MASTER
LEVEL
GAIN
BASS
MIDDLE
TREBLE
MASTER
LEVEL
GAIN
BASS
MIDDLE
TREBLE
MASTER
BASS
VHT 2150 STEREO TUBE POWER AMP INTO MARSHALL 4x12 CABS
VOLUME PRESENCE DEPTH
VOLUME PRESENCE DEPTH

4 "DOWN ON THE CORNER"


KUSTOM A-4 SOLID-STATE HEAD INTO DUAL-PORTED CAB WITH 15-INCH SPEAKERS
VOLUME
REVERB
HARMONIC CLIPPER
HARMONIC CLIPPER
BASS
TREBLE
TREMOLO DEPTH
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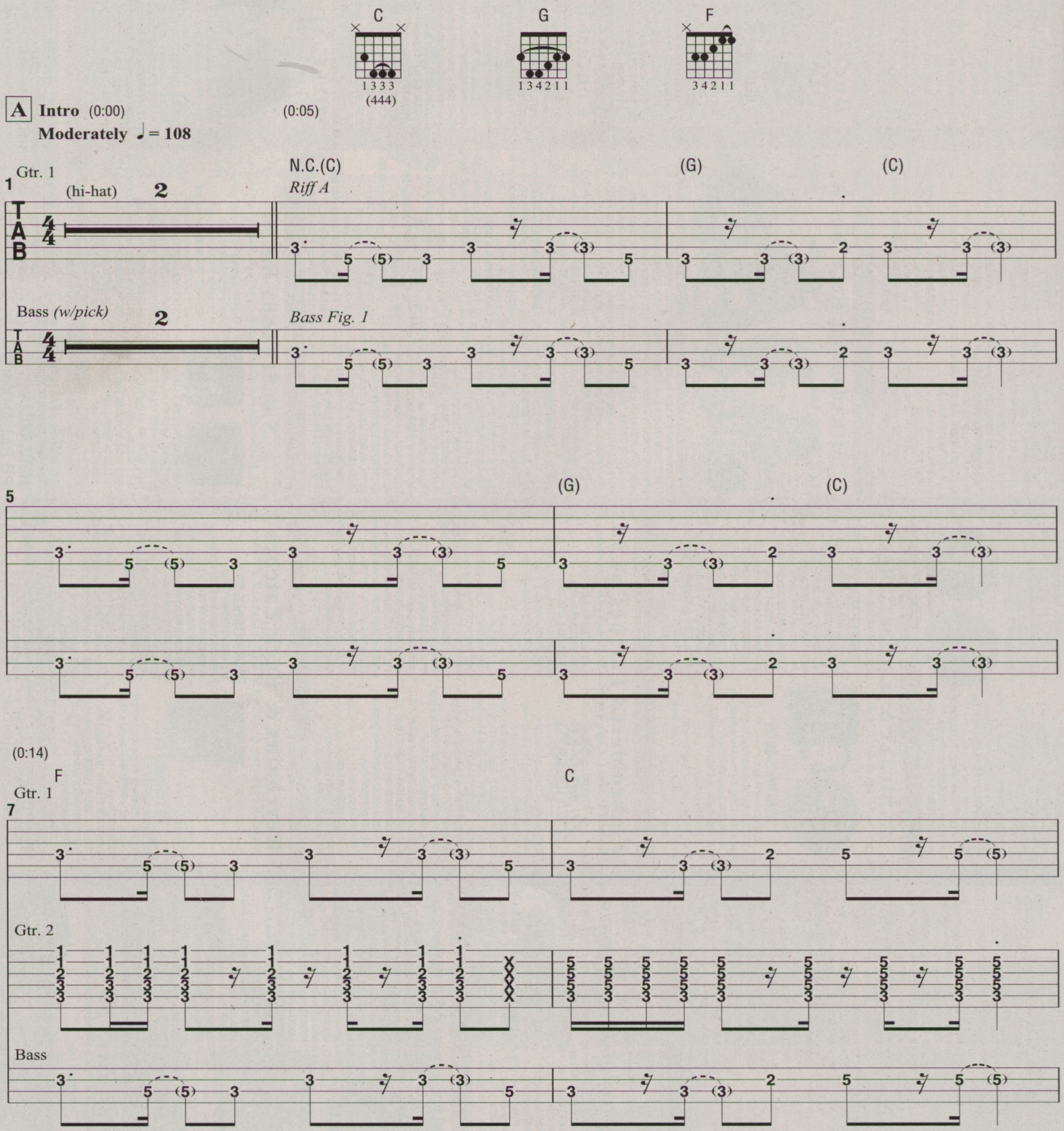
DOWN ON THE CORNER

Creedence Clearwater Revival

As heard on **WILLY AND THE POOR BOYS**
Words and Music by JOHN FOGERTY • *Transcribed by* ANDY ALEDORT


C
1333
(444)
G
134211
F
34211
A Intro (0:00)
Moderately ♩ = 108
(0:05)
Gtr. 1
(hi-hat)
2
N.C.(C)
Riff A
(G)
(C)
Bass (w/pick)
2
Bass Fig. 1
(G)
(C)
(0:14)
F
C
Gtr. 1
Gtr. 2
Bass

DOWN ON THE CORNER
WORDS AND MUSIC BY JOHN FOGERTY
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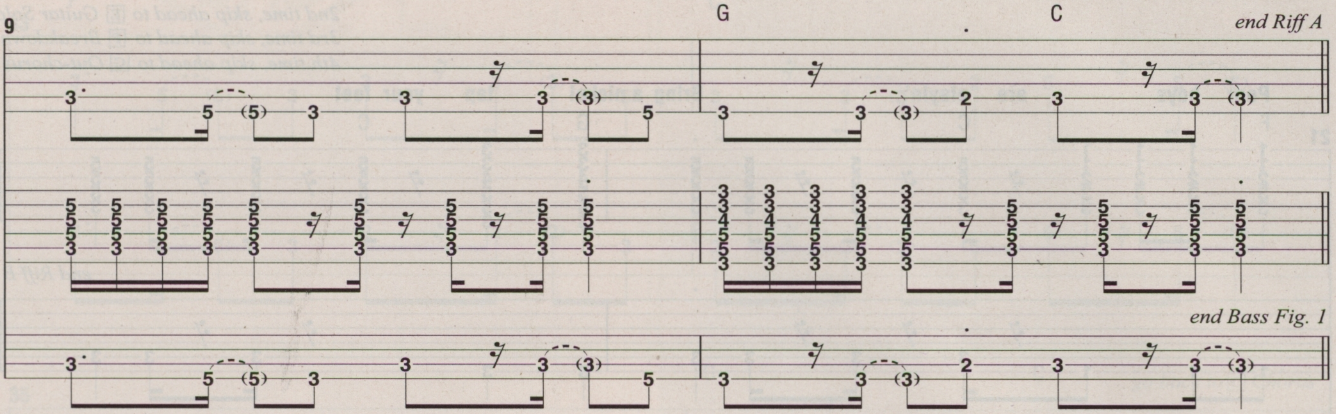
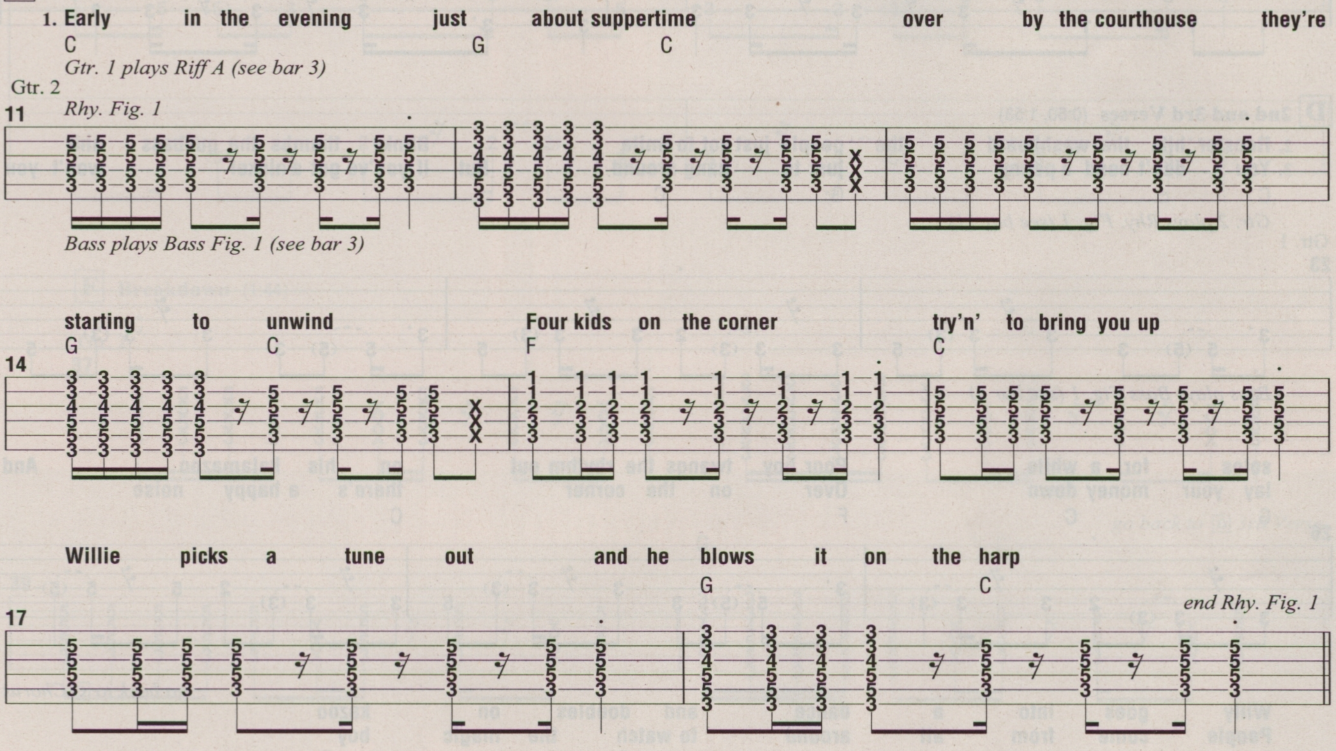
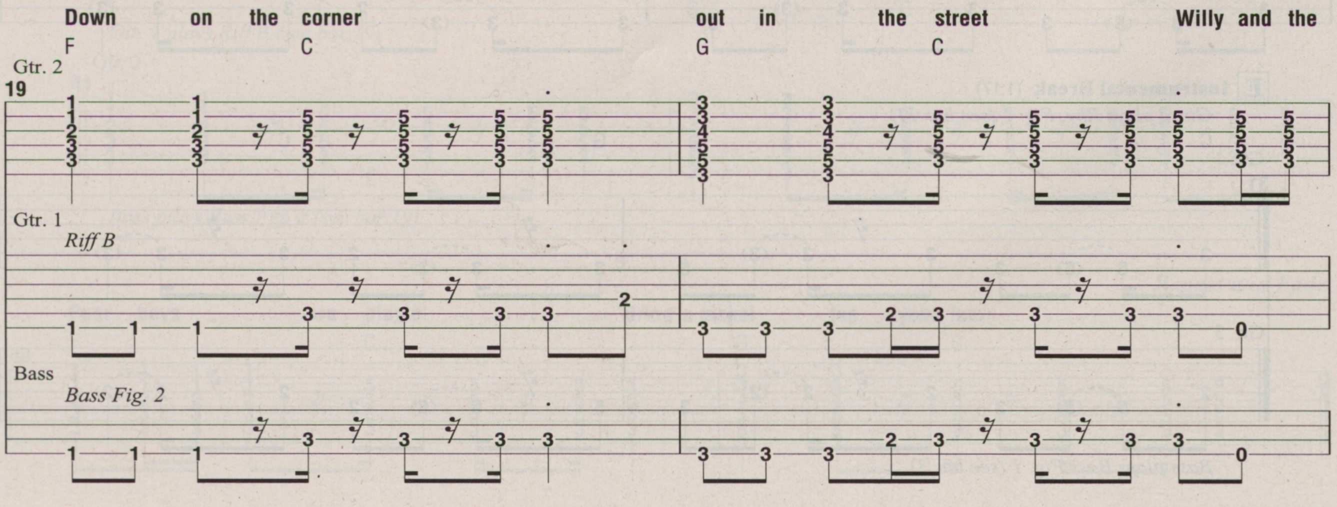
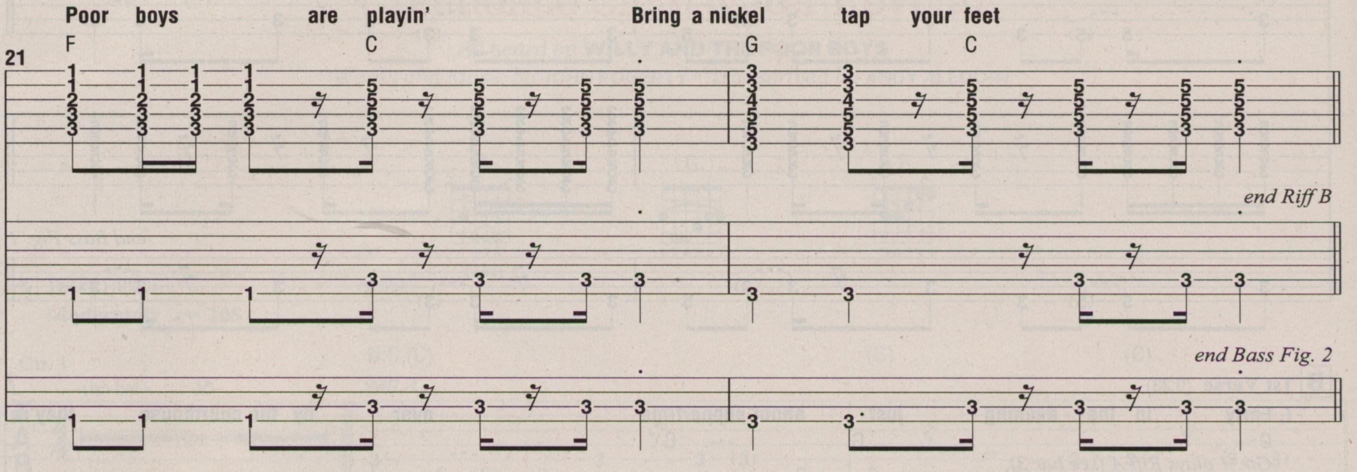

9
G
C
end Riff A
end Bass Fig. 1

B 1st Verse (0:23)


1. Early in the evening just about suppertime over by the courthouse they're
C G C
Gtr. 1 plays Riff A (see bar 3)
Gtr. 2
Rhy. Fig. 1
11
Bass plays Bass Fig. 1 (see bar 3)
starting to unwind Four kids on the corner try'n' to bring you up
G C F C
14
Willie picks a tune out and he blows it on the harp
G C
17
end Rhy. Fig. 1

C Chorus (0:41, 1:08, 1:35, 2:10)


Down on the corner out in the street Willy and the
F C G C
Gtr. 2
19
Gtr. 1
Riff B
Bass
Bass Fig. 2

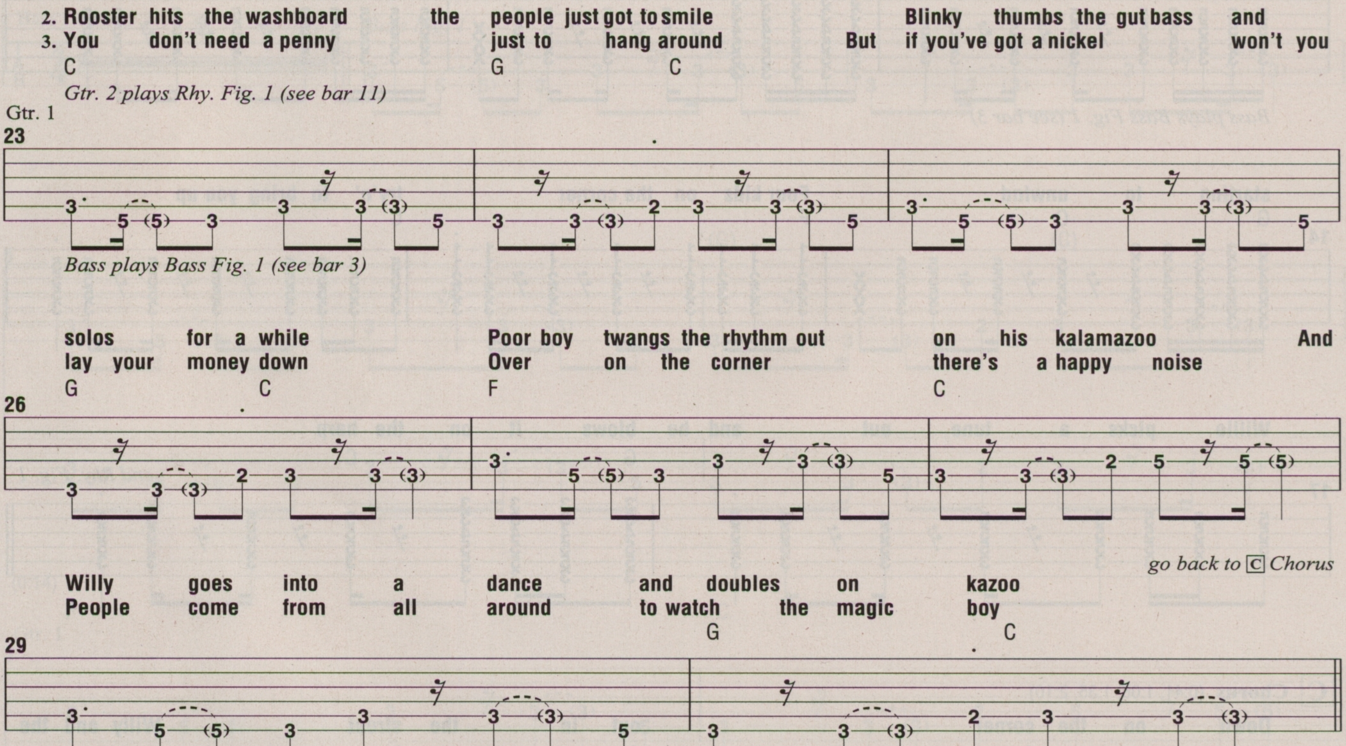

Poor boys are playin' Bring a nickel tap your feet
F
C
G
C
21

2nd time, skip ahead to E Guitar Solo
3rd time, skip ahead to F Breakdown
4th time, skip ahead to G Out-chorus

end Riff B

end Bass Fig. 2

D 2nd and 3rd Verses (0:50, 1:53)

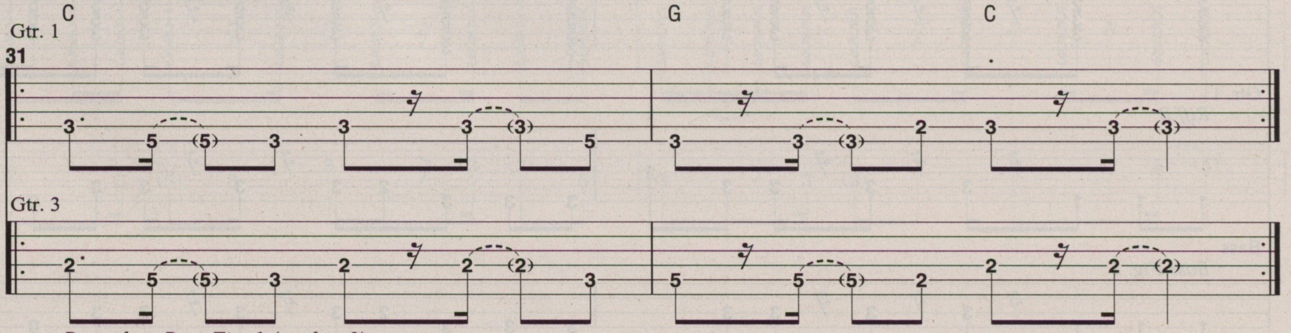

2. Rooster hits the washboard the people just got to smile Blinky thumbs the gut bass and
3. You don't need a penny just to hang around But if you've got a nickel won't you
C
G
C
Gtr. 1
23
solos for a while Poor boy twangs the rhythm out on his kalamazoo And
lay your money down Over on the corner there's a happy noise
G
C
F
C
26
Willy goes into a dance and doubles on kazoo
People come from all around to watch the magic boy
G
C
29

Gtr. 2 plays Rhy. Fig. 1 (see bar 11)

Bass plays Bass Fig. 1 (see bar 3)

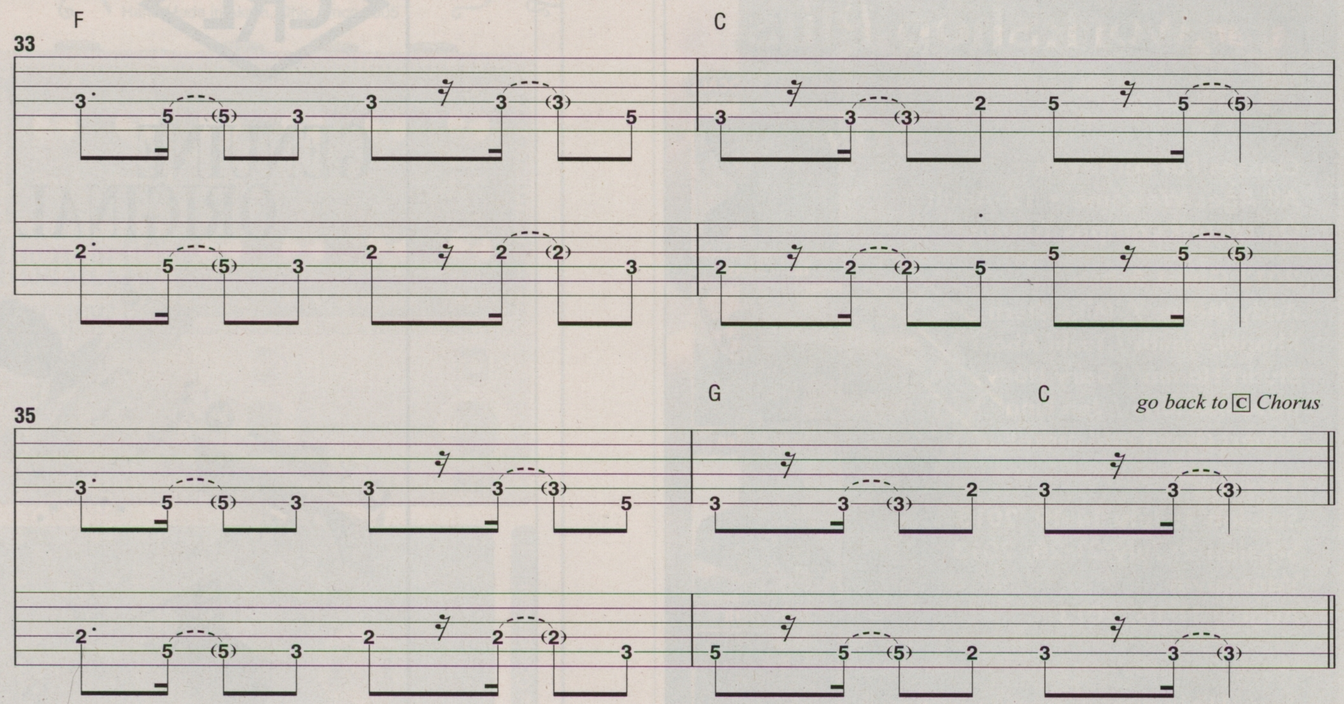
go back to C Chorus

E Instrumental Break (1:17)

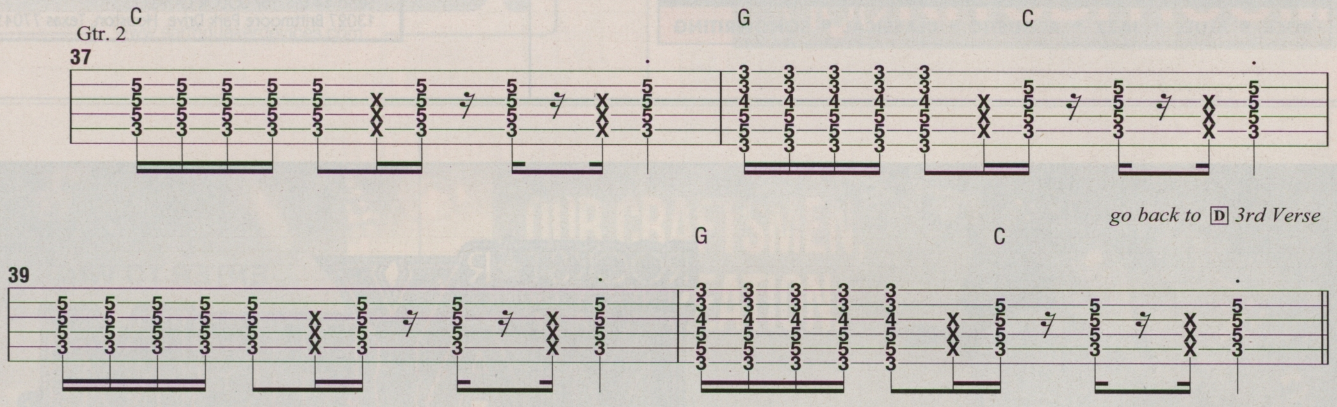

C
G
C
Gtr. 1
31
Gtr. 3

Gtr. 2 plays Rhy. Fig. 1 (see bar 11)

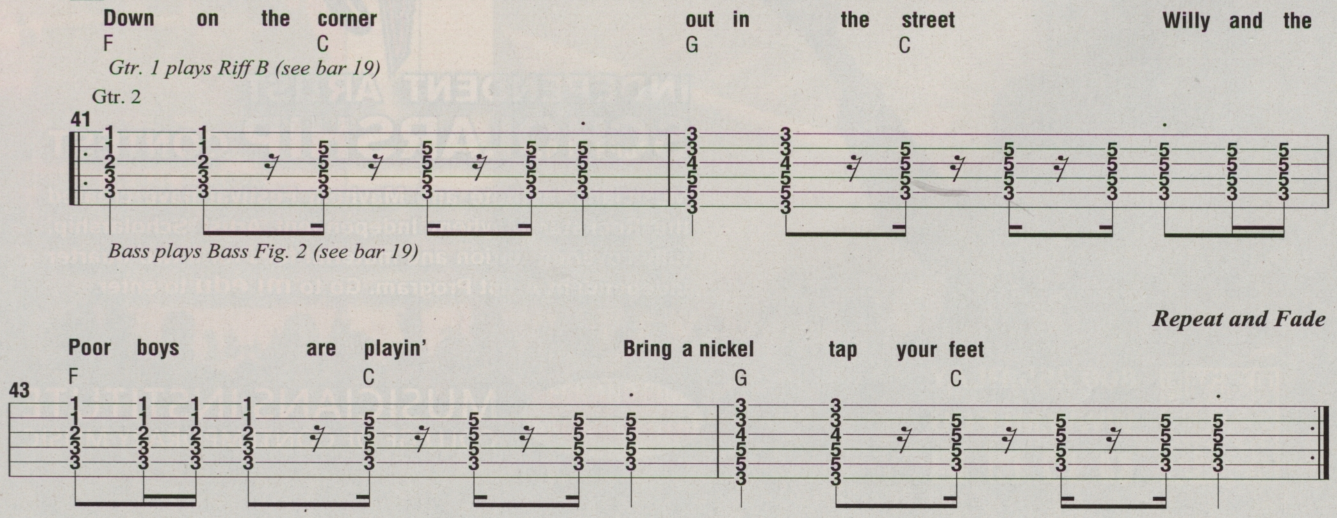
Bass plays Bass Fig. 1 (see bar 3)


F
C
G
C
go back to C Chorus

F Breakdown (1:44)


C
Gtr. 2
G
C
go back to D 3rd Verse
G
C

G Out-chorus (2:19)


Down on the corner
F
C
out in the street
G
C
Willy and the
Gtr. 1 plays Riff B (see bar 19)
Gtr. 2
Bass plays Bass Fig. 2 (see bar 19)
Repeat and Fade
Poor boys are playin'
F
C
Bring a nickel tap your feet
G
C

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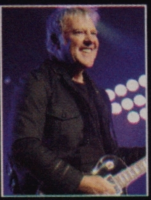

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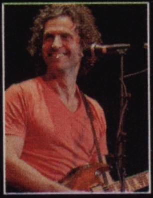
Solo Artist

The introduction of the Ultra was akin to the invention of the wheel... The Axe-Fx II is like having four wheels and racing into the abyss.

JOHN PETRUCCI
Dream Theater

The Axe-Fx II has completely changed the way I think about guitar processing. It does an incredible number of things astonishingly well.



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STEVE STEVENS
Billy Idol
Atomic Playboys

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The Aristocrats, etc.

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NEAL SCHON
Journey, Solo Artist

I've tried every modeller on this planet and Fractal is miles ahead in every area. It's also flawlessly dependable on stage and in the studio.

BRIAN NUTTER
Keith Urban

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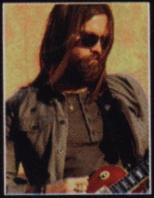
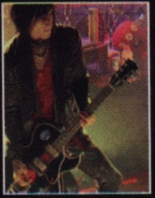


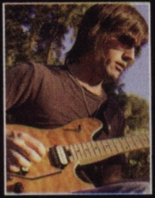
CHRIS TRAYNOR
Bush, Gavin Rossdale, Helmet, Orange 9mm

When it comes to tone, I will not compromise. Axe-Fx II is my big rig in a small box. This thing is seriously powerful.



RICHARD FORTUS
Guns N' Roses

Hard to admit, but I've redone my entire live rig around the Axe-Fx II, and it has become an essential part of my studio rig as well.



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Chris Cornell
Melissa Etheridge

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Cee Lo Green, 2NE1

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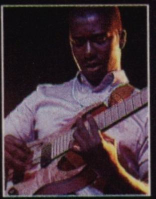

TOSIN ABASI
Animals As Leaders

The Axe Fx II inspires me to create sounds that transcend the conventional guitar amp. I consider it another instrument, and indispensable.

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